



The New Amberola **GRAPHIC**

Autumn *Number*

Deadline for
next issue:
January 1

October, 1990
(mailed November 2)

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October, 1990
(Autumn)

The New Amberola Graphic

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Revised Notice

Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to reach some parts of the country and Canada. We advise closing dates of no sooner than May 31, August 31, November 30 and February 28 for dated matter.

Editor's Notes

With this issue, we welcome Kurt Nauck's new column "Ad Lib." This department will highlight various advertising records made throughout the years the GRAPHIC covers.

Thank you for your encouraging acceptance of recent subscription and advertising price increases. We will do our best to maintain these rates at least as long as the former ones.

I believe this issue contains our biggest Section 2 yet. I hope you'll take the time to peruse all the ads of our many fine advertisers. Perhaps the microscopic print of the diverse auctions will turn up some long-sought items. Happy hunting!

- M.F.B.

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readers failed to receive the last issue because they neglected to send their change of address!

** Our highest number of returns yet!!

FROM THE EDISON VAULT

by Ray Wile

Edison Blue Amberol 28100 Series

Foreword

by Martin Bryan

Introduction

by Ray Wile

With the introduction of Blue Amberol cylinders late in 1912, it's clear that the Edison company had high hopes of establishing the new record in the homes of lovers of serious music with the 28100 series. Alternately labeled "Concert" and "Grand Opera" (according to the nature of the recording), the company issued some 59 of these records within the first six months of production. The records were sold in rich-looking dark blue boxes with only the "Edison" signature in gold appearing on the front, and they were priced at 75 cents.

In spite of some stellar recordings, the 28100 series accounted for a very tiny fraction of record sales. By the Teens most cylinder buyers were rural residents who preferred Ada Jones & Billy Murray over Marie Rapold & Thomas Chalmers! Nevertheless, the series persevered for six years when, after 189 issues (one number was not released), it was supplanted by the Royal Purple Amberols, which were equally unsuccessful -- perhaps even more so. However, many of the 189 releases remained available right up to the end of cylinder production in 1929.

Once dubbing got underway about halfway through the series, there is a noticeable drop in clarity and crispness of recording. Many collectors of Edison discs ignore the cylinder counterparts as inferior imitations. They will be interested to learn, though, that there were eight dubbings in the series from Diamond Discs which were never issued, as well as one from an elusive Tone Test disc.

At any rate, here's to the one Amberola owner who bought #28110 by Orville Harrold for every thousand Victrola owners who bought Red Seal #64120 by John McCormack!

It is not generally known that the Blue Amberol cylinders each carried a matrix number. From the time that dubbed issues began in late 1914 and early 1915 it is relatively easy to ascertain these numbers by examining a series of laboratory notebooks maintained by Werner, Burt and Hayes -- first in the portion of the factory maintained for dubbing, and then in the special Columbia Street Studios. Almost everything else that could generate such numbers is gone -- either as a casualty of the December 1914 factory fire or else because of the fact that recording of the classical series of cylinders was discontinued long before the end of cylinder issues. If cylinder matrix numbers had appeared on the inventory cards, they would have been lost when the cards were discarded.

In some cases the original matrix number appears on the actual cylinder itself, scratched in the land area opposite the titling end of the cylinder. In some cases the only information is the original (or proposed) "B" issue number, or the 28000-30000-35000-40000 series issue numbers from the original wax Amberol issues (many of the early Blue Amberols were reissues of previous wax records). In some cases the only useful information that can be generated from the records is the take number -- determined by the number of dots appearing after the word "Pat'd" on the title end.

Once the regular issued of dubbed cylinders began, the information becomes much clearer. From this period on (except for a few early dubbings in which the cylinder number was not supplied), I have been able to provide cylinder matrix numbers, takes selected, disc matrix numbers and disc takes used. In addition, I have supplied disc issue numbers and the date the cylinder was officially released for public sale.

The listing will be of use in several ways. If the collector is interested in a selection and it also appeared as a disc, the disc form is to be preferred unless it only appeared during the bad Edison disc surface period in the late Teens. If the record appeared only in the form of a cylinder, the collector can determine that fact from the listing.

If collectors can supply additional matrix numbers, etc., I would be happy to receive them so that they may be given in a future issue.

Mr. EDISON has invented a new
CYLINDER RECORD - it is called



**The Blue
Amberol**

Come in and Hear it

<u>NUMBER</u>	<u>TITLE AND ARTIST</u>	<u>RECORDING</u>	<u>CYLINDER MATRIX</u>	<u>DISC MATRIX</u>	<u>DISC ISSUE</u>	<u>ISSUE DATE</u>	<u>NOTES</u>
28101	Barcarole - Tales of Hoffmann MARIE RAPPOLD & THOMAS CHALMERS	Original from wax #28024	4M-10755				1
28102	Meditation - Thais (Massenet) ALBERT SPALDING (piano acc: André Benoist)	Original from wax #28010	-2				1
28103	Ben Bolt (Kneass) ELEANORA DE CISNEROS	Original from wax #28017				12/12	
28104	One Sweetly Solemn Thought (Ambrose) THOMAS CHALMERS	Original				11/12	
28105	Hymn to the Emperor (Haydn) (Kaiser Quartet) OLIVE MEAD STRING QUARTET	Original from wax #28011				12/12	
28106	Ave Maria (Bach-Gounod) MARIE RAPPOLD & ALBERT SPALDING	Original from wax #28005				12/12	
28107	Love's Old Sweet Song (Molloy) CHRISTINE MILLER	Original				11/12	
28108	Believe Me If All Those Endear- ing Young Charms - ANNA CASE	Original	-2			11/12	
28109	Angel's Serenade (Braga-Barker) MARGARET KEYES, with harp, 'cello & flute	Original				11/12	
28110	I Hear You Calling Me (Marshall) ORVILLE HARROLD	Original				11/12	
28111	The Day is Done (Balfe) CHRISTINE MILLER	Original				12/12	
28112	The Snowy-Breasted Pearl (Robinson) - Orville Harrold	Original				12/12	
28113	Ah, si ben mio--Il Trovatore RICCARDO MARTIN	Original from wax 30001 & B161					1
28114	Racconto di Santuzza, voi lo sapete--Cavalleria Rusticana MARIA LABIA	Original					1
28115	Di provenza il mar--Traviata CARLO GALEFFI	Original					1
28116	Cielo e mar--Gioconda CARLO ALBANI	Original					1
28117	Wie nahte mir der schlummer (Agatha's Prayer)--Der Frei- schütz (Weber) - MARIE RAPPOLD	Original from wax 30047					1
28118	Alessandria!--Thais (Massenet) GIOVANNI POLESE	Original from wax 40019	-1				1
28119	O du mein holder Abendstern-- Tannhäuser - FRITZ FEINHALS	Original	4MS-9935-1				
28120	Ich schnitt' es gern in alle Rin- den ein (Impatience)(Schubert) HEINRICH KNOTE	Original					2
28121	Pagerarie--Maskenball (Verdi) MELITTA HEIM	Original	0-8999-2				2
28122	Mi chiamano Mimi--Bohème LUCREZIA BORI	Original from wax 40036					2

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28123	Come per me sereno--La Sonnam- bula (Bellini) - MARIE GALVANY	Original					1
28124	Preislied--Die Meistersinger (Wagner) - HEINRICH KNOTE	Original					1
28125	Je suis Titania--Mignon (Thomas) BLANCHE ARRAL	Original from wax 35000 & B166					1
28126	Ah, mon fils--Le Prophete (Meyerbeer) - MARIE DELNA	Original from wax 40022					1
28127	O Paradiso--L'Africana (Meyerbeer) - CARLO ALBANI	Original					1
28128	Afton Water (Burns & Hume) CHRISTINE MILLER	Original	4M210794-1				2
28129	Mary ("Kind and Gentle is She") (Richardson) - ORVILLE HARROLD	Original					2
28130	Eri tu --Ballo in Maschera (Verdi) - ERNESTO CARONNA	Original from wax 30025 (B196)					2,3
28131	Ballatella, Che volo d'angelli! --Pagliacci - MARGUERITA SYLVA	Original from wax 40014 & B194	BL4M27727-4				2
28132	M'appari--Martha (Flotow) ARISTODEMO GIORGINI	Original from wax 30040					2
28133	Caro nome--Rigoletto (Verdi) SELMA KURZ	Original from wax 35010					2
28134	Prologo--I Pagliacci (Leonca- vallo) - CARLO GALEFFI	Original from wax 30041	BL4M28765-1				2
28135	Che faro senza Euridice--Orfeo ed Euridice - MARIE DELNA	Original	BL4M28393-1				2
28136	Ah! lève toi soleil--Romeo et Juliette (Gounod) - GASTON DuBOIS	Original from wax 30013 & B177					2
28137	Vissi d'arte, vissi d'amore --Tosca (Puccini) ADELINA AGOSTINELLI	Original from wax 30009 & B173		-1			2
28138	Dei miei bollenti spiriti--La Traviata (Verdi) - ELVINO VENTURA	Original					2
28139	Ave Maria--Otello (Verdi) MARIA FARNETTI	Original					2
28140	Morte d'Otello--Otello (Verdi) FLORENCIO CONSTANTINO	Original	D-5553-2-1				2
28141	O tu che in seno agli Angeli-- La Forza del Destino (Verdi) CARLO ALBANI	Original from wax 30042					2
28142	Nocturne in E flat, Op. 9, No. 2 (Chopin) - KATHLEEN PARLOW (piano acc, by George Falkenstein)	Original from wax 28033		-2			4
28143	Old Folks at Home (Foster) MARGARET KEYES	Original from wax 28016					4
28144	My Dreams (Tosti) THOMAS CHALMERS	Original					4

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28145	Home, Sweet Home (Payne) ELEANORA DE CISNEROS	Original					4
28146	E lucevan le stelle--La Tosca (Puccini) - LEO SLEZAK	Original from wax 40005 & B155					4
28147	Una voce poco fa--Barbiere di Siviglia (Rossini) - SELMA KURZ	Original from wax 35014	BL4M 9004-2				4
28148	Il balen--Il Trovatore (Verdi) CARLO GALEFII	Original from wax 30043	=2				4
28149	Voci di Primavera Valse (Strauss) MELITTA HEIM	Original	-1				4
28150	Ah! Non credevi tu--Mignon (Thomas) - FLORENCIO CONSTANTINO	Original from 30004 & B164					4
28151	Mon coeur s'ouvre--Samson et Dalila (Saint-Saëns) - MARIE DELNA	Original from wax 40015					4
28152	Blick Ich Umher--Tannhäuser (Wagner) - WALTER SOOMER	Original from wax 30021 & B187					4
28153	Non la Sospiri--Tosca (Puccini) MARIA LABIA	Original					4
28154	O Kehr' Zurück--Tannhäuser (Wagner) - FRANZ EGINIEFF	Original	BL2990-2				4
28155	Lost, Proscribed--Martha (Flotow) - CHARLES HACKETT & THOMAS CHALMERS	Original					5
28156	(a) The Flowers That We Love (Cré- mieux); (b) Mariette (Courquin) - ARMAND VECSEY & HIS HUNGARIAN ORCHESTRA	Original					5
28157	O, Rest in the Lord--Elijah (Mendelssohn) - CHRISTINE MILLER	Original	-2				5
28158	Siciliana--Cavalleria Rusticana (Mascagni) - RICCARDO MARTIN	Original from wax 30002 & B162					5
28159	Addio del passato--La Traviata (Verdi) - ADELINA AGOSTINELLI	Original from wax 30006 & B170	4M 6232-1				5
28160	Aria (Romanza)--Pescatori di Perle (Bizet) - GIOVANNI POLESE	Original from wax 40030					5
28161	Celeste Aida--Aida (Verdi) FLORENCIO CONSTANTINO	Original					5
28162	Aria del fallia (Mad Scene)-- Lucia di Lammermoor (Doni- zetti) - SELMA KURZ	Original from wax 35009	-2				5
28163	Souvenir de Moscow (Wieniawski) ALBERT SPALDING (piano acc. by André Benoist)	Original					6,7
28164	Kathleen Mavourneen (Crouch) THOMAS CHALMERS	(a) Original (b) Dubbing		4090	80064		6 8
28165	Oh Promise Me (de Koven) MARIE RAPPOLD	Original from wax 28029					6

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28166	Annie Laurie (Scott) CHRISTINE MILLER	Original from wax 28020					6
28167	Good-Bye! (Tosti) RICCARDO MARTIN	Original from wax 28009	4M ² 6617-1				6
28168	Andante--Quartet in E flat major (Von Dittersdorf) - HOFFMAN QUARTET	Original				8/13	
28169	The Sweetest Story Ever Told (Stults) - ORVILLE HARROLD	Original				8/13	
28170	Simplicius Waltz, op. 427 (Strauss) - ARMAND VECSEY & HIS HUNGARIAN ORCHESTRA	Original from wax 28022				8/13	
28171	Agnus Dei (Bizet) MARIE RAPPOLD	Original from wax 28008				8/13	
28172	Good-Bye, Sweet Day (Vannah) CHRISTINE MILLER	Original	-2			9/13	
28173	Rondo (Op. 94)(Dvorák) PAULO GRUPPE (piano acc. by Charles Gilbert Spross)	Original				9/13	
28174	Prologue from Pagliacci (Leon- cavallo) - THOMAS CHALMERS	(a) Original from wax 357? (b) Dubbing		3431	82070	9/13 ?	9
28175	Sing, Smile, Slumber (Gounod) MARIE RAPPOLD	Original from wax 28013				9/13	
28176	O, Happy Day, O, Day so Dear (Götze) - MARGARET KEYES	Original from wax 28032				11/13	
28177	Prize Song--Die Meistersinger (Wagner-Wilhelmj) ALBERT SPALDING	Original from wax 28007				11/13	
28178	Abide with Me (Liddle) CHRISTINE MILLER	Original from wax 28027				11/13	
28179	Come Back to Erin (Claribel) ORVILLE HARROLD	Original				11/13	
28180	O, Wert Thou in the Cauld Blast (Mendelssohn) - ELEANORA DE CISNEROS (with 'cello obligato)	Original from wax 28040				12/13	
28181	Coppelia--Entr'acte and Waltz ARMAND VECSEY & HIS HUNGARIAN ORCH.	Original from wax 28015				12/13	
28182	Angel of Light--La Favorita (Donizetti) - ORVILLE HARROLD	Original				12/13	
28183	Mother You Know the Story (Voi- lo sapete)(Mascagni) MARGUERITA SYLVA	Original				12/13	
28184	In Happy Moments--Maritana (Wallace) - THOMAS CHALMERS	(a) Original (b) Dub		2432	80114	3/14 ?	8
28185	The Swan (Saint-Saëns) ALBERT SPALDING (piano acc. by André Benoist)	Original				1/14	

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28186	The Heart Bowed Down--The Bo- hemian Girl (Balfe) THOMAS CHALMERS	(a) Original (b) Dub		2447	80117	1/14 ?	8
28187	Elsa's Traum--Lohengrin (Wagner) - MARIE RAPPOLD	Original from wax 30036				1/14	
28188	Air des Bijoux--Faust (Gounod) MARGUERITA SYLVA	Original from wax 40024	BL4M2776_-1			1/14	
28189	(a) Volksliedchen (Komzák) (b) Bohemian Dance op. 14, no. 8 (Kaessmayer) THE HOFFMAN QUARTET	Original				3/14	
28190	Caro nome--Rigoletto (Verdi) ANNA CASE	Original				3/14	
28191	The Secret (Scott) ORVILLE HARROLD	Original				3/14	
28192	(a) Menuette in G flat major (Beethoven); (b) Valse Bluette (Drigo) - KATHLEEN PARLOW	Original from wax 28026				4/14	
28193	The Last Rose of Summer (Moore) MARIE RAPPOLD	Original from wax 28006				4/14	
28194	The Lawn Swing (Tolman) CHRISTINE MILLER	Original				4/14	
28195	All Hail, Thou Dwelling Lowly! --Faust (Gounod) PAUL ALTHOUSE	Dubbing		3039	82096	8/14	
28196	The Evening Star--Tannhäuser (Wagner) - THOMAS CHALMERS	(a) Original (b) Dub		2328	82031	8/14 ?	8
28197	Miserere--Trovatore (Verdi) ANNA CASE & PAUL ALTHOUSE	Original				9/14	
28198	None so Rare--Martha (Flotow) PAUL ALTHOUSE	Original				9/14	
28199	Mi par d'udir ancora--Pescatori di Perle (Bizet) ARISTODEMO GIORGINI	Original from wax 30032				9/14	
28200	Lolita--Spanish Serenade (Buzzi- Peccia) - REDFERNE HOLLINGSHEAD	Original				10/14	
28201	Parted (Tosti) REDFERNE HOLLINGSHEAD	Original?				10/14	10
28202	Just for To-day (Abbott) CHRISTINE MILLER	Original?				10/14	
28203	Home to Our Mountains--Trovatore (Verdi) - MARGARET KEYES AND DAN BEDDOE	Original				10/14	
28204	Mein lieber Schwan!--Lohengrin (Wagner) - JACQUES URLUS	Dubbing	12427-3	3602B	83017	5/15	
28205	Voci di Primavera (Strauss) ALICE VERLET	Dubbing		3576	82083	5/15	
28206	Island of Dreams (Adams) REDFERNE HOLLINGSHEAD	Dubbing	12479-3	3407C	80211	6/15	

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28207	Bedouin Love Song (Pinsuti) ARTHUR MIDDLETON	Dubbing	12494-4	3669C	82532	6/15	
28208	My Ain Countrie (Hanna) CHRISTINE MILLER	Dubbing?		3678	82085	6/15	
28209	Before the Dawn (Chadwick) PAUL ALTHOUSE	Original (recorded 3/30/14)				7/15	
28210	O Lord, Be Merciful (Bartlett) MARIE RAPPOLD	Original	10543-2			7/15	
28211	The Nightingale's Song (Nevin) CHRISTINE MILLER	Dubbing	12505-1	3674B	80156	8/15	
28212	Inflammatus--Stabat Mater (Rossini) - MARIE RAPPOLD	Dubbing	12556-4	3486B	80221 & 82101	8/15	11
28213	I'll Sing Thee Songs of Araby (Clay) - PAUL ALTHOUSE	Dubbing	12563-2	3090B	***	9/15	12
28214	Good-bye (Tosti) ANITA RIO	Dubbing	12600-4	3904C	80252	9/15	13
28215	Elegie (Massenet) HELEN STANLEY	Dubbing	12601-2	3423A	82079	10/15	
28216	Toreador Song--Carmen (Bizet) THOMAS CHALMERS	Dubbing	12627-1	2997A	82060	10/15	
28217	Una furtiva lagrima--Elisir d'Amore (Donizetti) - KARL JORN	Dubbing	12684-2	3835C	***	11/15	12
28218	O Dry Those Tears (Del Riego) HELEN STANLEY	Dubbing	12665-3	3424	82333	11/15	14
28219	(a) There Were Shepherds (b) Glory to God--Chorus ANITA RIO AND ORATORIO CHORUS	Dubbing	12748-1	4126C?	80277	12/15	
28220	Berceuse--Jocelyn (Godard) HERMAN SANDBY	Dubbing	12709-4	3740A	80287	12/15	
28221	Am Rhein und bein Weien (Ries) OTTO GORITZ	Dubbing	12706-1	3820C	80266	12/15	
28222	De l'art splendeur immortelle -- Benvenuto Cellini (Diaz) ORPHEE LANGEVIN	Dubbing	12819-2	4192	80305	1/16	
28223	Gloria--Twelfth Mass (Mozart)	Dubbing	12851-3	4254C	80292	1/16	
28224	La Vierge à la Crèche (Perilhou) ALICE VERLET	Dubbing	12920-1	4297C	80750	2/16	
28225	I Am a Roamer Bold--Son and Stranger (Mendelssohn) ARTHUR MIDDLETON	Dubbing	12927-3	4209C	83045	2/16	
28226	Madre, pietosa Vergine--La Forza del Destino (Verdi) JULIA HEINRICH AND MALE CHORUS	Dubbing	12942-2	4267C	82104	3/16	
28227	He Shall Feed His Flock--Messiah (Handel) - CHRISTINE MILLER	Dubbing	12972-2	4336C	80291	3/16	
28228	Mad'le, ruck, ruck, ruck (folk song) - KARL JORN	Dubbing	12981-3	4399C	80304	4/16	

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28229	Nymphes et Sylvains (Bemberg) ALICE VERLET	Dubbing	12950-2	4282C	83061	4/16	
28230	I Know That My Redeemer Liveth --Messiah (Handel) JULIA HEINRICH	Dubbing	12936-3	4300C	83042	4/16	
28231	The Trumpet Shall Sound--Messiah ARTHUR MIDDLETON	Dubbing	13026-1	4438C	83042	4/16	
28232	Hallelujah Chorus--Messiah ORATORIO CHORUS	Dubbing	13011-1	4433A	80292	4/16	
28233	Whispering Hope (Hawthorne) MARIE RAPPOLD & CHRISTINE MILLER	Dubbing	13043-2	4350B	82543	5-6/16	
28234	Lorsqu'a de folles amours-- Traviata (Verdi) - ORPHEE LANGEVIN	Dubbing	12808-2	4204B	***	5-6/16	12
28235	Als Bublein Klein an der Mutter Brust--Die Lustigen Weiber von Windsor (Nocolai) OTTO GORITZ & MANHATTAN MALE QUARTET	Dubbing	12986-3	4314C	82103	5-6/16	
28236	My Old Kentucky Home--Variations (Foster-Spalding) - ALBERT SPALDING (piano acc. by André Benoist)	Dubbing	13076-1	4097C	82105	7/16	
28237	Air des Bijoux--Faust (Goundon) ALICE VERLET	Dubbing	13081-3	3585A	82086	7/16	
28238	Praise Ye--Attila (Verdi) MARIE RAPPOLD, KARL JORN AND ARTHUR MIDDLETON	Dubbing	13126-2	4563C	83046	8/16	
28239	Where'er You Walk--Semele (Handel) - REDFERNE HOLLINSHEAD	Dubbing	13060-1	4502C	80316	8/16	
28240	Suicidio!--Gioconda (Ponchielli) MARGARET MATZENAUER	Dubbing	13173-2	4558	83049	NOT ISSUED	
28241	Gigue (Rust); and Pierrot-- Sérénade (Randegger, Jr.) ALBERT SPALDING (piano acc. by André Benoist)	Dubbing	13097-2	4111B	82105	9/16	
28242	Wenn die Schwalben heimwärts zieh'n (Abt) MARIE RAPPOLD & JACQUES URLUS	Dubbing	13157-1	4687C	***	10/16	12
28243	O schöne Zeit, o sel'ge Zeit! (Götze) - JACQUES URLUS	Dubbing	13171-2	4623B	73008	10/16	
28244	Spring Morning (Wilson) JULIA HEINRICH	Dubbing	13176-1	4594C	83045	10/16	
28245	Ernani! involami--Ernani (Verdi) ALICE VERLET	Dubbing	13198-1	4709C	82084	11/16	
28246	Tambourin Chinois (Kreisler) MARY ZENTAY (piano acc. by Jacques Grunberg)	Dubbing	13156-2	4727C	80340	11/16	
28247	Scots, wha hae wi' Wallace bled! (Burns) - CHRISTINE MILLER	Dubbing	13092-2	4347A	80318	12/16	
28248	L'Eclat de Rire--Manon Lescaut (Auber) - YVONNE DE TREVILLE	Dubbing	13088-3	4288C	80375	12/16	15

<u>NUMBER</u>	<u>TITLE AND ARTIST</u>	<u>RECORDING</u>	<u>CYLINDER MATRIX</u>	<u>DISC MATRIX</u>	<u>DISC ISSUE</u>	<u>ISSUE DATE</u>	<u>NOTES</u>
28249	Stille Nacht! heilige Nacht (Gruber) - MARIE RAPPOLD	Dubbing	13302-1	4934C	80266 &83063	12/16	
28250	Dormi pure (Scuderi) THOMAS CHALMERS	Dubbing	13320-2	4902A	80705	1/17	
28251	Weiss ich Dich in meiner Nähe (Abt) - MARIE RAPPOLD & JACQUES URLUS	Dubbing	13191-2	4682A	***	1/17	12
28252	Sing Me to Sleep (Greene) CHRISTINE MILLER	Dubbing	13359-2	4994C	80842	2/17	
28253	Vesti la Giubba--I Pagliacci (Leoncavallo) - GUIDO CICCOLINI	Dubbing	13332-3	4989C	82119	2/17	
28254	Still wie die Nacht (Bohm) JACQUES URLUS	Dubbing	13179-2	4664B	***	3/17	12
28255	Saper Vorreste--Ballo in Maschera (Verdi) - ALICE VERLET	Dubbing	13159-3	4700C	***	3/17	12
28256	Carry Me Back to Old Virginny (Bland) - THOMAS CHALMERS & CHORUS	Dubbing	13420-3	2793C	80055	3/17	
28257	Crucifix (Faure) ALICE VERLET & ORPHEE LANGEVIN	Dubbing	13201-1	4712C	83065	4/17	
28258	Gloria--Easter Hymn (Buzzi-Peccia) ARTHUR MIDDLETON	Dubbing	13472-4	5176A	83065	4/17	
28259	La fatal pietra--Aida (Verdi) MARIE RAPPOLD & GIOVANNI ZENATELLO	Dubbing	13443-2	5017C	83035	4/17	
28260	Old Folks at Home (Foster) ANNA CASE	Dubbing	13412-2	4882C	83059	4/17	
28261	Annie Laurie (Scott) ANNA CASE	Dubbing	13456-2	4878C	83059	5/17	
28262	Ein Schütz bin ich--Das Nacht- lager in Granada (Kreutzer) OTTO GORITZ	Dubbing	12987-2	4305C	82282	5/17	
28263	Carme (Canto Sorrentino)(de Curtis) GUIDO CICCOLINI	Dubbing	13426-3	5029C	83068	5/17	
28264	Les Filles de Cadix (Delibes) ALICE VERLET	Dubbing	13266-3	4861C	82265	6/17	
28265	Father O'Flynn (arr. Stanford) ARTHUR MIDDLETON	Dubbing	13232-1	4770C	82562	6/17	
28266	La Brabançonne (Campenout) ALICE VERLET	Dubbing	13283-3	4670C	83072	7/17	
28267	America (My Country, 'Tis of Thee) - ARTHUR MIDDLETON	Dubbing	13585-1	5494	83071	7/17	
28268	Mamma mia, che vo' sapè?! (Nutile) GUIDO CICCOLINI	Dubbing	13421-1	4996C	83068	8/17	
28269	Serenade (Drdla) MARY ZENTAY (piano acc. by Milan Smolen)	Dubbing	13250-2	4529H	***	8/17	12
28270	Home, Sweet Home (Payne) ANNA CASE	Dubbing	13681-1	4883C	83064	9/17	
28271	We'd Better Bide a Wee (Claribel) CHRISTINE MILLER	Dubbing	13665-2	5125A	82075	9/17	

<u>NUMBER</u>	<u>TITLE AND ARTIST</u>	<u>RECORDING</u>	<u>CYLINDER MATRIX</u>	<u>DISC MATRIX</u>	<u>DISC ISSUE</u>	<u>ISSUE DATE</u>	<u>NOTES</u>
28272	Danny Deever (Damrosch) ARTHUR MIDDLETON	Dubbing	13190-2	4737A	82191	10/17	
28273	Fra poco a me ricovero--Lucia di Lammermoor (Donizetti) GUIDO CICCOLINI	Dubbing	13748-2	5609C	82570	11/17	
28274	Pardonne, et ne sois faches-- Le Coeur et la Main (Lecocq) ODETTE LE FONTENAY & ORPHEE LANGEVIN	Dubbing	13720-2	5516H	74006	11/17	
28275	On the Road to Mandalay (Speaks) HENRI SCOTT	Dubbing	13779-2	5541C	82204	12/17	
28276	E lucevan le stelle--Tosca (Puccini) - GUIDO CICCOLINI	Dubbing	13796-3	5050A	82118	1/18	
28277	Anchored! (Watson) THOMAS CHALMERS	Dubbing	13795-1	5688C	80414	1/18	
28278	Amore o grillo--Madame Butterfly (Puccini) GUIDO CICCOLINI & THOMAS CHALMERS	Dubbing	13833-3	5635C	82304	2/18	
28279	Battle Hymn of the Republic (Howe) THOMAS CHALMERS	Dubbing	13687-1	5591C	82133	2/18	
28280	Three Fishers (Hullah) ARTHUR MIDDLETON	Dubbing	13926-2	5882C	82155	3/18	
28281	Scènes de la Csárda No. 8--Azt mond ják (Hubay) - MARY ZENTAY (piano acc. by Jacques Grunberg)	Dubbing	13306-3	4850C	80767	3/18	
28282	O Sole Mio (Di Capua) GUIDO CICCOLINI	Dubbing	13836-3	5428	83074	4-5/18	
28283	(a) Vallät; (b) Fjorton år (Old Swedish Folk Songs) MARIE SUNDELIUS	Dubbing	13803-2	5640C	82186	4-5/18	
28284	Sunshine Song (Solvejg's Lied) (Grieg) - MARIE SUNDELIUS	Dubbing	13977-3	5212C	83067	6/18	
28285	Melody in F (Rubenstein-Spald- ding) - ALBERT SPALDING (piano acc. by André Benoist)	Dubbing	13969-2	5747A	82135	6/18	
28286	Gypsy Trail (Galloway) ARTHUR MIDDLETON	Dubbing	13956-3	5886C	82158	7/18	
28287	Le Nil (Leroux) ODETTE LE FONTENAY	Dubbing	13840-1	5703C	82125	8/18	
28288	It's a Mighty Good World After All (O'Hara) - ARTHUR MIDDLETON	Dubbing	13995-1	5980C	82148	9/18	
28289	La Marseillaise (de Lisle) THOMAS CHALMERS AND CHORUS	Dubbing	14096-2	5573C	83072	9/18	
28290	Par toi, divine créature--Le Coeur et la Main (Lecocq) ODETTE LE FONTENAY & ORPHEE LANGEVIN	Dubbing	13859-1	5512H	74006	10/18	

NOTES (from last column)

1. These records appeared in the "Third List," announced in the December, 1912 issue of The Edison Phonograph Monthly. Dealers were advised that they could be placed on sale "as soon as received."

2. From the "Fourth List," appearing in the January, 1913 E.P.M. They could also be placed on sale "as soon as received."
3. B196 scratched onto cylinder surface. Not issued under that number?
4. From the "Fifth List," appearing in the February, 1913 E.P.M. They could also be placed on sale "as soon as received."
5. From the "Sixth List," appearing in the March, 1913 E.P.M. Same conditions as others.
6. From the "Seventh List," appearing in the April-May, 1913 E.P.M. Same conditions.
7. It is possible that this was also issued at a later period as a dubbing from disc matrix 3778 iddued on #80071.
8. Nos. 28164, 28184, 28186 & 28196; the artist card for Thomas Chalmers also shows these to have been dubbed from the Diamond Disc matrices shown. It is not known whether or not they were actually issued.
9. No. 28174; copies have been found which seem to be dubbings, presumably from the matrix shown.
10. No. 28201; although this is listed on the artist card as a dubbing, I can find no record of a cylinder matrix number. It is probably an original made in 1914.
11. No. 28212; a copy of this record exists with take -2.
12. Nos. 28213, 28217, 28234, 28242, 28251, 28254, 28255 & 28269; these 8 records were all dubbed from Diamond Disc masters which were never issued in disc form!
13. No. 28214; a copy of this record exists with take -1.
14. No. 28218; a Diamond Disc of this was scheduled as #82071 but not issued.
15. No. 28248; this Diamond Disc number was a Tone-Test record with limited circulation.

+ + + + +
Ray Wile lives at 195-28 37th Avenue, Flushing, New York 11358

PHONOGRAPH FORUM

George Paul

Further Ruminations on Five-Inch Records,

Cement Mixers,

and the Irresistible Attraction

Mark Reinhart's contribution in the last installment of the Forum set me to thinking. All right, are you through laughing? As I was saying, Mark's approach and my approach together demonstrate how similar feelings can be the by-product of entirely different lines of thought.

Mark very clearly outlined the acoustic advantages afforded by the five-inch medium. In fact, he describes these attributes as "the primary consideration" to be judged in making the decision to purchase a five-inch cylinder machine. Mark's viewpoint illustrates his values in this particular instance. Mark admires the practical, efficient attainment of high-quality sound reproduction 90 years after the fact. So do I. I'll bet you do too.

I must admit, however, that I like Berliners, type A Gems, Echophones, hand-crank machines, etc., and none of these play worth a damn. In fact, I value some of the above more than an Edison Concert (forget the price guides, you mercenaries!). Actually, I like them because they're...well...sort of funny. And that's one reason why I like five-inch machines -- they make me smile.

What's funny about an Edison Concert? Just this: Here's a first-class piece of machinery that Edison never wanted to build. Read and Welch asserted that Edison was forced to build the Concert in order to

prove that he could legally do so. The machine was too expensive, the records were impractical for a variety of reasons including price, and the reproduction was no better than the standard brown wax records heard through eartubes. (Horns are acoustically inferior to eartubes. Five-inch machines were the best choice for use with a horn, but it was still a horn.) Within three years of its introduction, the Concert was obsolete due to the cylinder moulding process. The Concert and its ilk never cut a significant figure in the recording industry. Yet, it is strongly suggestive of the business climate of the times. It is tangible evidence of the struggle in which the National Phonograph Co. found itself with the wily, creative forces of the Columbia Phonograph Co. It's a moment frozen in time, incorporating inventiveness, greed, superb workmanship, stubbornness, and of course, entertainment. It's a piece of life that no longer exists, yet can be found in different form today. It says that society changes ever so slowly in some ways, and yet so quickly in others.

On a more pragmatic level, I must take issue with Mark's statement that "The Edison Concert is by far the most frequently encountered machine playing the five-inch cylinder today." Surely Graphophones AB and AG substantially outnumber Concerts.

That aside, the brief five-inch era represents another "dead-end" for American Graphophone. (After all, the retail marketing of five-inch cylinder equipment was a Thomas MacDonald concept.) As such, it joins ozocerite cylinders, vertically recorded "toy" wax discs, 6" Twentieth Century cylinders, and Marconi disc records in a gallery of colorful and amusing "might-have-beens" which continue to entertain and edify us today.

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Those wishing to communicate with George Paul should make note of his new address: 126 South Main Street, Mt. Morris, NY 14510

LIFE in the ORTHOPHONIC AGE

Thomas C. Rhodes

Collecting Orthophonics - Part V

In the last column (see GRAPHIC #72), some very basic concepts about Orthophonic theory and practice were given, and a few remarks were touched upon regarding sealing needs and procedures. As the need for sealing was talked about enough in that last column, just the technical aspects will be given now. It is not an impossible task, but it is time consuming, so those collectors with busy schedules should expect to spend several days. It should go without saying that, as with refinishing, care should be taken, and all materials should be absolutely kept from the reach of children and family pets.

First, it must be kept in mind that the Orthophonic tone chamber, unlike the older acoustic models, is not of the floating type. It is attached to the inner bracing walls of the cabinet and should rest there solidly. Second, there are two distinct types of tone chamber: the straight and the re-entrant. The first is like the older inside horns, save that the expansion curves are greater and the elbow is much wider. The second is far more complex than either the straight acoustic or Orthophonic. On re-entrant speakers there is a wooden piece near the center axis that is either horizontal or vertical. This is commonly known as the "heart" because of its shape, and its function is to provide a constant exponential expansion from the elbow insertion point to the mouth of the speaker. The diagrams tell this very clearly. (These photocopies were made from an original Victor user's manual.)

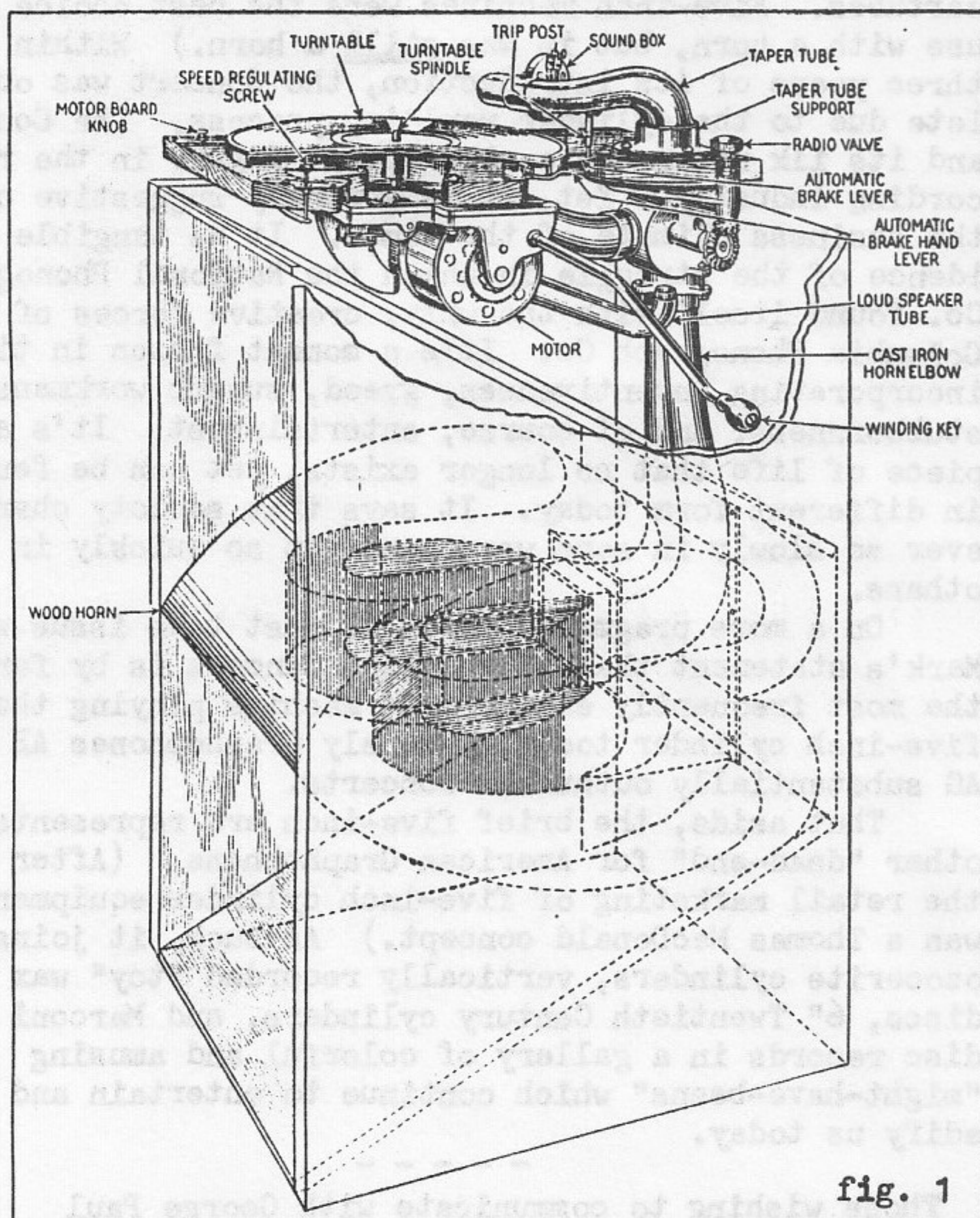


fig. 1

Re-entrant Horn Type

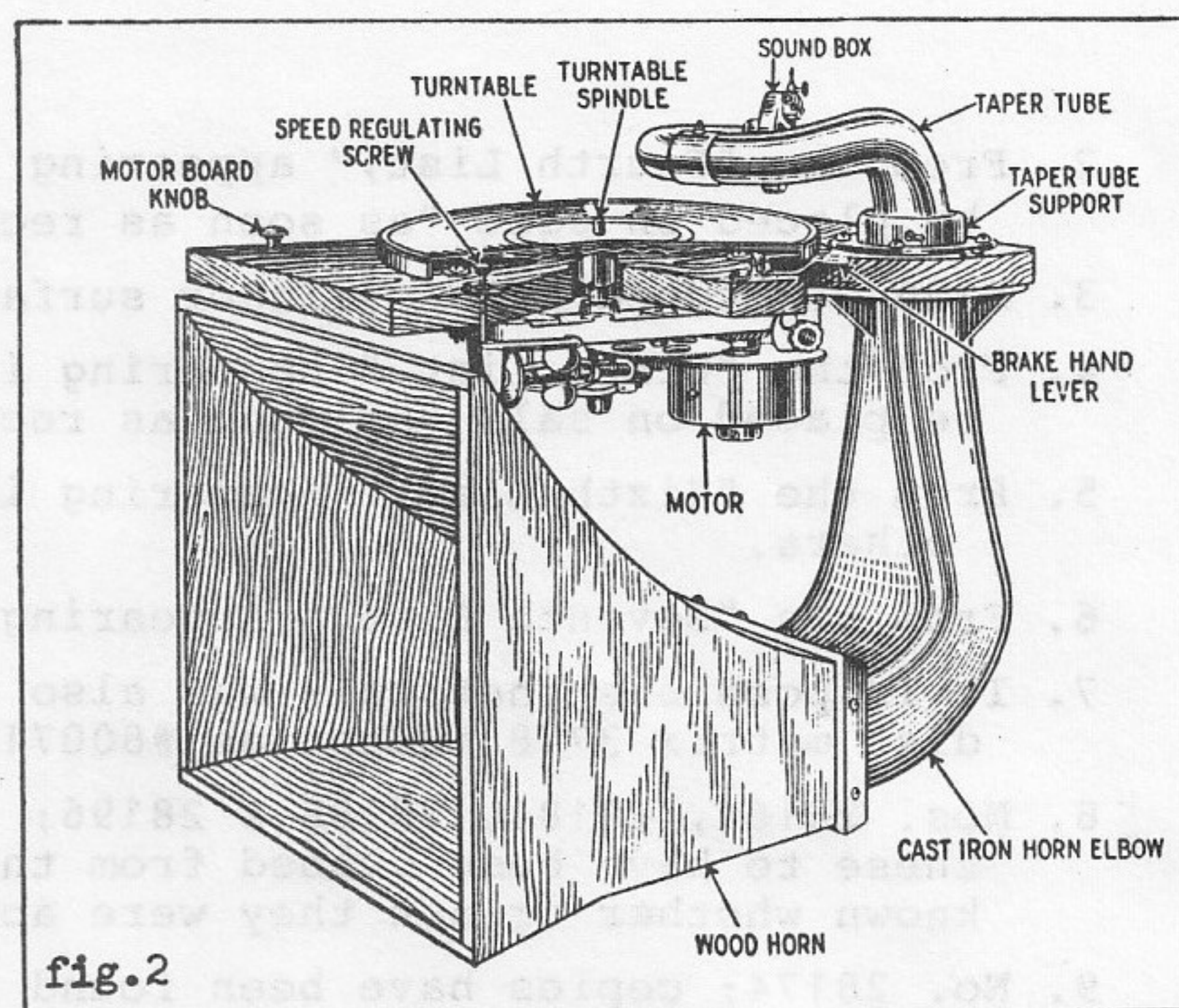


fig. 2

Straight Horn Type

Both types of tone chamber should be sealed, but of course the re-entrant poses the greater challenge. Patience will most decidedly be a virtue when tackling one of these.

It should be noted that the following procedure is geared to the wooden horned Victrolas. Owners of late Orthophonics have to contend with the folded metal horn, a wholly different problem. Not that gum wood is the ultimate speaker material, but it is easier to seal than a folded metal specimen.

1. Cleaning is of course the first step. This can be done with a brush attachment and vacuum cleaner. Owners of electronic models must exercise care so as to avoid banging electric components or dislodging tubes and wires. Be sure to clean with a good light, using flashlight or utility lamp when needed. The back panel can be easily taken out by removing or loosening the bottom screws and lifting down and out, with both single and double panel closures. Be sure any washers or screw guides don't roll away or get sucked up by the vacuum. One usually finds tons of old needles on the bottom; these are best stored in a nearby wastebasket. If you find a Tungstone that looks good and is straight under a magnifying glass you may keep it. While vacuuming, check the whole inside cabinet for structural flaws and warpage, as well as loose bracing wedges. These should be just glued back in place.

2. After vacuuming, using a good light, check the seams of the speaker. If something looks like a seam gap, take a cloth moistened with lemon oil and wipe away any remaining grit to confirm. After you have assessed the wooden tone chamber (be very picky: overlook nothing), you must check the cast iron elbow. Is it straight? If not, you have major problems. Look up at the underneath of the motorboard at the throat flange. Is it tight and flush against the wood? If it isn't, then most likely you have a slightly bent elbow. Do not simply shim it back to what you think is proper; the shims will come loose or worse, expand and make things even more out of alignment.

3. After determining the angular shift from plumb, you must take out the elbow and carefully examine it. If you have never taken out a cast iron elbow on any Victrola, and are not mechanically inclined, you may have to turn to a professional. A further caution: the elbow on a Credenza and like models is very heavy; even if you have worked on acoustic Victrolas be ready for a considerable increase in heft. It is no shame to have a partner in this operation. Often, but not always, just hand filing and careful reinsertion can right any wrong alignment. If the elbow is severely bent or

cracked, it may have to be replaced by a good one from a parts machine. If your elbow is not bent, it still must be checked thoroughly for tightness, from the throat flange down to the insertion point. The owners of Orthophonic Radiola consoles like the Alhambra, Borgia and Florenza models, as well as the owners of the electronic Orthophonics like the VE 8-60, have the additional job of checking the valve for not only airtightness, but operational smoothness and alignment. On unrestored examples, the valve (which can be of large diameter) is seized up and the rotator shaft and gear will be frozen from disuse or gear swelling.

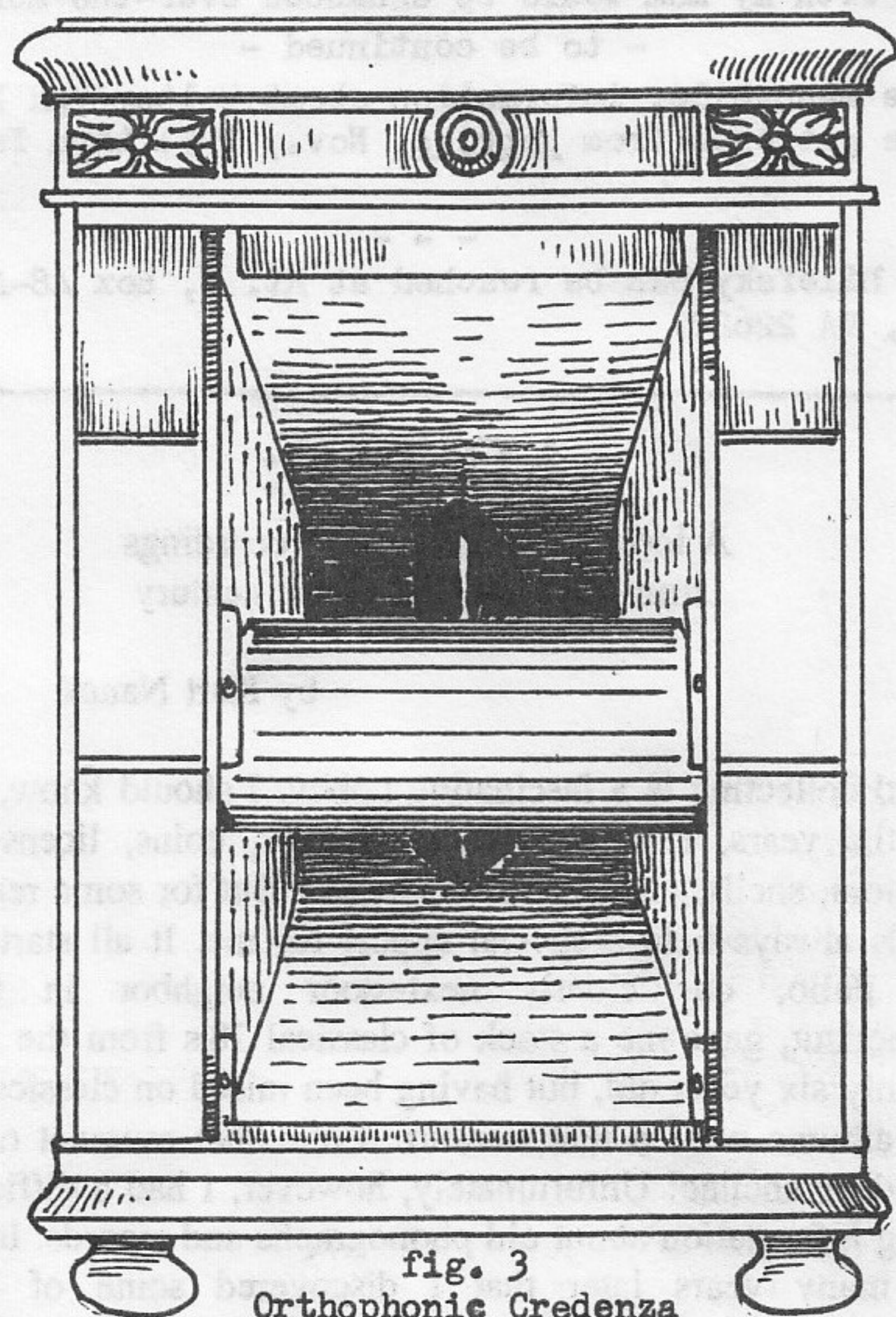


fig. 3
Orthophonic Credenza
with horizontal "heart"

4. Next, one must clean and check the front of the tone chamber. You should be very careful about grill removal, as the grill frames are none too sturdy and the cloth is of course fragile. Remove both front doors (some of the early Radiola consoles have but one speaker door) using WD-40 or similar penetrant oil if resistance is found. All screws and hinges should be immediately put in a big glass jar for safe keeping.

Next, remove the long grill screws, making sure the inset washers come with them. It is a good idea to clean and oil all hardware before replacement. Slowly pull down and out on the grill; force nothing. Do not pull out holding a thin or weak part of the framing.

5. After the grill is safely stored, you will see a wooden speaker with a heart configuration either like figure 3 or 5, unless you have a straight tone chamber. Many straight chambers are either fully or partially finished. If so, you may use the Donnell sealing method (see GRAPHIC #76, page 7). With either re-entrant, one has to do much more. After everything has been vacuumed (on a medium low setting), check by hand for any loose glue or dried out bits not removed already. Don't worry about such debris; it all has to come out, as nothing loose or brittle does the speaker any good. Check the bottom and top seams. Any structural shift in the cabinet can produce seam gaps. Check the heart and each gumwood slat of which it is made. Holes and cracks should be carefully noted. With a good flash-

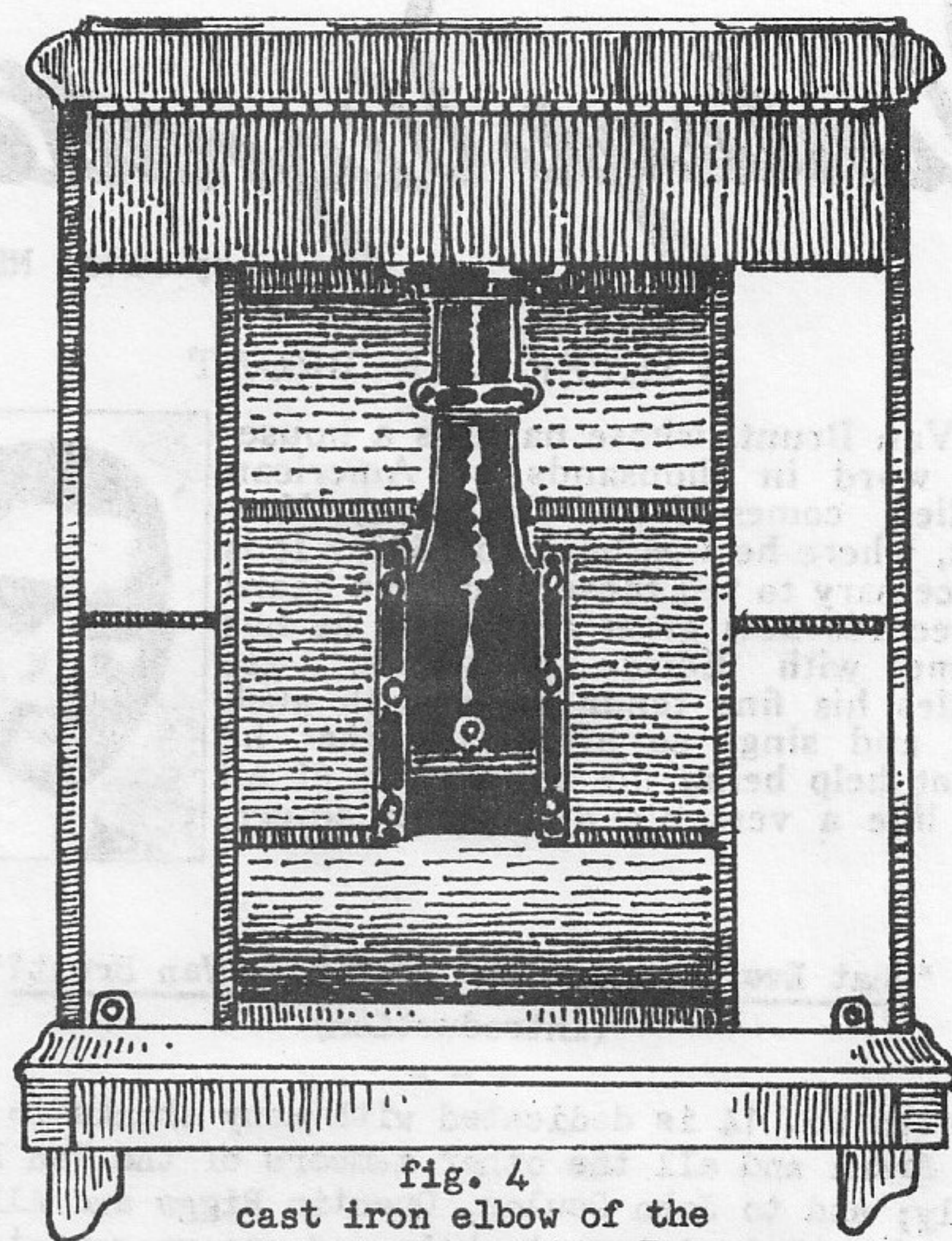


fig. 4
cast iron elbow of the
Orthophonic Eight - Four

light or utility lamp, inspect the elbow tower and how it meets the rear wall and heart. Note any gaps in glue or tar seals. When appropriate, clean any area with the lemon oil moistened rag. Make sure the heart is rock solid. Even slight movement means dry rot or structural flaws that could be extensive. If the elbow was removed, you have a golden opportunity to check the heart for fissures, looseness or other damage. Just because something looks small doesn't mean it's not hurting the performance.

(We think Tom Rhodes has given us enough to do, what with the holidays coming up and all! This article will be concluded in the next issue.)

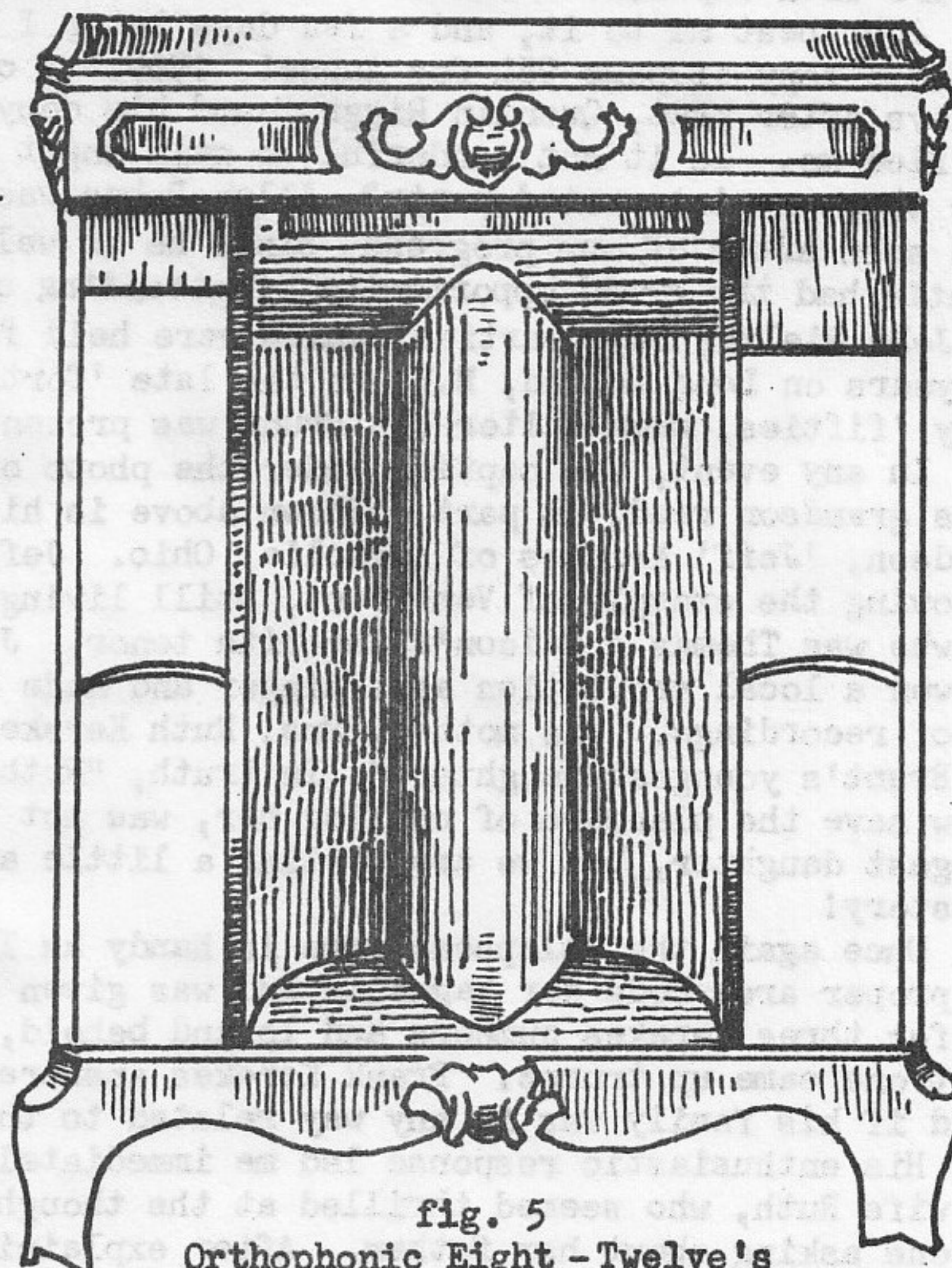


fig. 5
Orthophonic Eight - Twelve's
vertical "heart"

Vintage Vignettes

by David Milefsky

WALTER VAN BRUNT

Mr. Van Brunt, whose name is a household word in thousands of American families, comes from Brooklyn, New York, where he was born in 1892. It is unnecessary to tell those who have heard his records how great a favorite he has become with Edison audiences. He handles his fine tenor voice with such ease, and sings so artistically that he cannot help being the admiration of all who like a versatile and gifted singer.



"What Ever Happened to Walter J. Van Brunt?" (introduction)

Vignette No. 14 is dedicated with many thanks to Ruth, Pat, Frank and all the other members of the Van Brunt family; and to John Doulou, Quentin Riggs and Allen G. Debus for their interest, help and encouragement.

In early summer, 1989, Florida collector John Doulou asked if I knew the date, location and circumstances surrounding the death of Walter Van Brunt (later Scanlan) for a program he was preparing about the prolific and versatile tenor.

For a moment I was "floored," not recalling whether or not he had died. Having checked the Hal Birdsall—John A. Petty alphabetical index of Jim Walsh's "Favorite Pioneer Recording Artists" for *Hobbies*, Jan., '42—Nov., '82, we came up empty handed. Suddenly, I remembered seeing a photograph in *Hobbies* of Walter's grandson, so I proposed to friend Doulou that we dig through our issues from 1965—on until we found that picture with caption.

John beat me to it, and a few days later I received a copy of page 98L for August, 1969. A couple of days after that, Quentin Riggs found his copy and notified me. Is it not wonderful to gain input from more than one interested party? Allen Debus was notified soon after of our progress, since he as well as Quentin had the grand opportunity of attending one of the John Bieling Days parties, which were held for a few years on Long Island, N.Y. in the late 'forties and early 'fifties, when Walter Van Brunt was present.

In any event, the caption under the photo of Walter's grandson read, in part, "Shown above is his grandson, 'Jeff' Kerekes of Magnolia, Ohio. Jeff is following the example of Van Brunt, still living at 77, who was Thomas A Edison's favorite tenor. Jeff has won a local reputation as a singer and made a number of recordings. His mother, Mrs. Ruth Kerekes, was Van Brunt's youngest daughter." In truth, "Ruthie," as I now have the pleasure of calling her, was not the youngest daughter, but we are getting a little ahead of our story!

Once again the telephone came in handy as I dialed the proper area code for Magnolia and was given a listing for three Kerekes numbers and lo and behold, the first one came up trumps. Frank Kerekes answered and I asked if his family was in any way related to the singer. His enthusiastic response led me immediately to his wife Ruth, who seemed thrilled at the thought of someone asking about her father. After explaining that

Edison Diamond Disc #50810-L titled "Famous Songs in Irish Plays" by Walter was not only a favorite, but was the first Diamond Disc record I ever acquired (I was eight years old), she expressed interest in obtaining a taped copy which I soon sent along with several others, including cylinders. Having learned from the atlas that Magnolia, Ohio was a very short distance from Canton, which, in turn, was only about a one and a half hour drive from my mother's home east of Cleveland, I suggested the possibility of a visit with her and her family. Ruth wasted no time in giving an affirmative answer so, as one could imagine, my next bi-annual visit with my mom would be enhanced ever-the-more.

- to be continued -

In the meanwhile, information about Walter Van Brunt may be gathered from *Hobbies*, Nov., 1951 thru Feb., 1952.

David Milefsky can be reached at Rt. 1, Box 48-A, Boyce, VA 22620.

AD LIB:

A look at "commercial" recordings
from the first half of the century

- by Kurt Nauck

Record collecting is a fascinating hobby. I should know, because over the years, I have collected stamps, coins, license plates, insulators, shells, and even live reptiles! But for some reason, old records always held a special appeal for me. It all started when Mrs. Pulio, our elderly next-door neighbor in Hamden, Connecticut, gave me a stack of classical 78's from the 1940's. I was only six years old, but having been raised on classical music these albums were a real treasure. From that moment on, I was hooked on shellac! Unfortunately, however, I had a difficult time finding information about old phonographs and records. It was not until many years later that I discovered some of the fine publications and periodicals that service our hobby. The *New Amberola Graphic* was one of these, and this column is my small contribution to a publication from which I have learned so much. In the issues to come, I want to take the opportunity to share with *NAG* readers some of the more fascinating phonograph records I have encountered. One of my areas of particular interest is advertising and promotional recordings, and it is on this area that I will focus in this column. I will try to limit myself to recordings that are highly interesting as well as rare. My actual knowledge concerning old records is still quite limited, so I encourage reader's comments. My main purpose will be to publish the text of obscure records and not to engage in discographical research. That is best left to the experts!

I thought that it would be appropriate to begin this series with a Marsh Autograph recording, since so much interest has been generated in that label through recent issues of this publication. The record I have chosen was pictured in the last issue (#72) and appears on page 3. It was apparently made as a sales motivator for Packard dealerships. Though the record itself doesn't state this, the talks seem to be directed more toward salesmen rather than potential customers. Judging from the matrix numbers, the record was recorded around May, 1924 (See *Record Research* #153/4). The label is a beautiful red, white, and blue with the Packard emblem printed in gold at the top.

Packard Motor Car Co. introduces the Packard Six

Marsh Laboratories, Mx. #525/527

Side one: Dr. H.G. Hills, V.P. of Distribution

We have recently learned a most surprising thing. That nine out of ten men who can better afford to own, operate and maintain Packard Six cars than those they now have, have never been in a Packard store nor talked with a Packard man. Many of these men have been buying ordinary cars every two years or so. Others have been buying heavy, bulky, complicated cars; both classes having less than Packard in everything, when Packard would have cost less. We must either go to these men or get them to come to us and then tell them the Packard story. How surprised most of them will be to learn of the low cost of the Packard Six: a thousand dollars less than many men think. And the 16-18 or more miles to the gallon of gasoline, the 500-800 or more miles to the gallon of oil and the 18-20 or 25,000 miles per set of tires that owners generally report. We must get more men to realize that it costs less to own, operate and maintain a Packard Six than any other sizeable car. Nearly 40,000 owners already know this. We men here at the factory who know our car so well cannot understand why anyone should continue to buy ordinary or complicated cars. If the Pennsylvania Railroad cannot afford half-priced rails, half-priced bridges, half-priced coaches and half-priced locomotives, how can the average man afford a half-priced car? He cannot. He should buy a full-priced car, a good car, and then wear it out. Many are learning better car buying. In checking among 2700 recent Packard Six purchasers, we found that 15 out of 16 men expect to keep their cars a period of years, and wear them out. Good business. And in keeping with the practice of street car companies that get an average of 18 years life out of each streetcar. How much do you suppose we would have to pay for a streetcar ride if the streetcars were traded in every year or two at 50-75% depreciation? Two out of three men traded in cars costing less than a Packard Six. One out of two decided to buy the Packard Six over the complicated, V type car. And, would it surprise you to learn that we traded in more of that make of car that so recently imitated our line than any other? It is a fact: men are learning that it does not cost any more to wash and polish a Packard than an ordinary car, no more to garage one, and little, if any more, to insure one. And actually less to operate and maintain one. The Packard Six combines in one car practically every motor car advantage: reasonable first costs, long life, beauty, comfort, safety, ability, and last, but by no means least, surprising economy and operating and maintenance charges. Of no car that was ever built is it safer to say: "Ask the man who owns one!"

Side two: Col. J.G. Vincent, V.P. of Engineering


Generally speaking, in engineering, as in art, the simple is the most difficult to create. In art, the simple is the most beautiful. In engineering, the simple is the most practical and economical. Good motor car design calls for the combination of art and engineering. The beautiful with the practical and economical. I believe the Packard Six to be the finest expression of this combination in the motor world today. I am sure some 40,000 Packard Six owners agree with me. We are offering in the Packard Six all we have learned in 24 years of the finest motor car designing: originality with simplicity, ability with economy, long life with light weight,

comfort without bulk, and beauty and distinction. I am proud of the engineering department's work in making it possible for men now to own, operate and maintain Packard Six cars at a cost no greater than they have been paying for ordinary cars. Simplicity in design has made for lower production costs and lower operating and maintenance charges, making it possible for more people to have Packard cars. I sometimes wonder whether we really appreciate just what we have to sell. In a way, we are without competition. For there is no other car that offers all that we have designed and built into the Packard Six. Have you ever placed a Packard Six side-by-side with an ordinary six, or complicated eight? If not, do so. The Packard Six will sell itself. It is years ahead of the field. Good design anticipates the necessity of frequent changes in model. The Packard does not make many changes, and yet has never failed to change when it could improve its product and increase its leadership. Take the famous Thirty's for example. Built for six years, 1907-1912. Then three years of fast and furious engineering. The days when six cylinders, starters and so on came into being, with new models every year. Then the famous Twin Six, built for eight years with no major change other than embodied during its third year. And now, the Packard Six and the Packard Eight. The Packard Six is in its fourth year with no mechanical changes other than improvements and additions. Among them, four-wheel brakes. Packard history indicates that you can sell a man a Packard Six and be reasonably sure that he can wear his car out without great depreciation loss due to new models every year or so. In conclusion, it ought to mean much to men interested in the Packard Six to know that back of the car is the engineering ability that had the Liberty motor 95% ready for Uncle Sam in 1917, that built the Shenandoah motor and that today, in case of necessity, could turn over for our country's use the finest airplane motors in the world.

Knowing next to nothing about vintage automobiles, I played this record for my 91 year old grandfather, Kurt Sr., who graduated from Sweeney's Automobile Repair School in Kansas City in 1917. He well remembered working on the different Packard motors mentioned, and he confirmed that one of Packard's primary advantages was a quality motor which didn't become obsolete shortly after the car was purchased. I think that this record is as much a commentary on today's society as it is on the society of the 1920's. Can you imagine an automobile manufacturer today suggesting that you "wear out" your car over a several year period rather than trading it in every year or two for the latest model?

I hope you enjoyed this look at early automotive history! Next time we'll look at some equally interesting Durium recordings. If you have any comments or suggestions, please write to:

Kurt & Diane Nauck
1940 E. Allegro
Houston, TX 77080
(713) 468-3472



Kurt and Diane sell collectors' records and have catalogues available from time to time.



Gennett and Victor recording artist Art Landry died recently in Sarasota, Florida at the age of 94.

Landry's life and career have been difficult to document, due mainly to his tendency to exaggerate the details...indeed, he recently celebrated his 100th birthday!

Arthur Landry was born in Montreal in 1896 to musical parents. After service in the U.S. Marines during World War I, Art led a series of orchestras between Minneapolis, Chicago and New York. In 1923 he recorded a number of sides for Gennett both in New York and Richmond under his own name: Art Landry and His Call of the North Orchestra. Perhaps the best known of these was "Dreamy Melody."

Between 1924 and 1927 Art Landry's Orchestra recorded frequently for Victor; the first of these were made in Oakland, California. The recording muses were kind to the band, for they had two hit songs which are still associated with the 1920s -- "Sleepy Time Gal" and "Five Foot Two, Eyes of Blue."



From the late 20s to the early 40s, Landry led stage orchestras, he did some radio broadcasting, and he took bands on the road (as well as through the air), but his name never again appeared on commercial recordings.

In the 40s, 50s, and 60s, he taught music in the Ticonderoga, N.Y. public schools, ran a music shop from his home, and with his wife Ann had a television program on WCAX television in Burlington, Vt. Early in the 1980s he moved permanently to Florida, and after Ann died he remarried.

Art Landry leaves his wife Peggy Jean and a brother, Eddie Landry, who played with Gus Arnheim and Abe Lyman.

HERE & THERE

After Dennis Ferrara's article on Marie Sundelius appeared in the last issue, we heard from Arild Brattemland who resides in Norway. He corrects the spelling of some Swedish words in the article: Marie Sundelius was born in Karlstad, and the singing society she was a member of is Orphei Drängar.

Arild adds: "Her recording of Vals di Musetta (LA BOHEME) may be heard on the LP 'Swedish Opera Singers at the Metropolitan 1893-1947' - Bluebell of Sweden BELL 196 (mono) published in 1986. She may also be heard in speech and song on a cassette called 'Svenska emigrantöden i USA (The Life of Swedish Emigrants in the USA)' (Swedish Radio Broadcasts from 1937) published by Svea Fonogram, distributed through Caprice Distribution AB, Box 4225, S-102 63, Stockholm, Sweden."

Recently Received:

Yesterday Once Again has a new catalogue out of books, parts accessories, etc. The 24-page catalogue features seven pages of Nipper and Edison collectibles. We have also received a sample of one of their new image transfers for restoring Edison and Columbia machines. While we haven't actually used it, the advantage of the transfer is that it's much thinner after it's applied than decals, resulting in no "telltale bulge" where it is used. Contact Yesterday Once Again, P.O. Box 6773, Huntington Beach, CA 92615.

Ron Dethlefsen has added to his line of Edison publications with a new reprint. It's a 24-page booklet from 1927 on how to install the newly introduced long playing equipment on existing Diamond Disc Phonographs, which must have been a serviceman's nightmare! Aside from the rarity of the original, this reprint gives several adjustment hints on bringing an Edison disc machine up to factory specs. Ron has added some additional material on the Edison LP system and its various applications. Contact Ron Dethlefsen at 3605 Christmas Tree Lane, Bakersfield, CA 93306.

Geoff and Judy at Victorian Talking Machine Co. have a series of coffee mugs which are real eye-catchers. They are made with the designs of various cylinder box labels in full color, and they include an Edison Blue Amberol and an early style Columbia in red, white and blue. Victorian Talking Machine Co. is located at 261 Robinson Ave., Newburgh, NY 12550.

Curiosity

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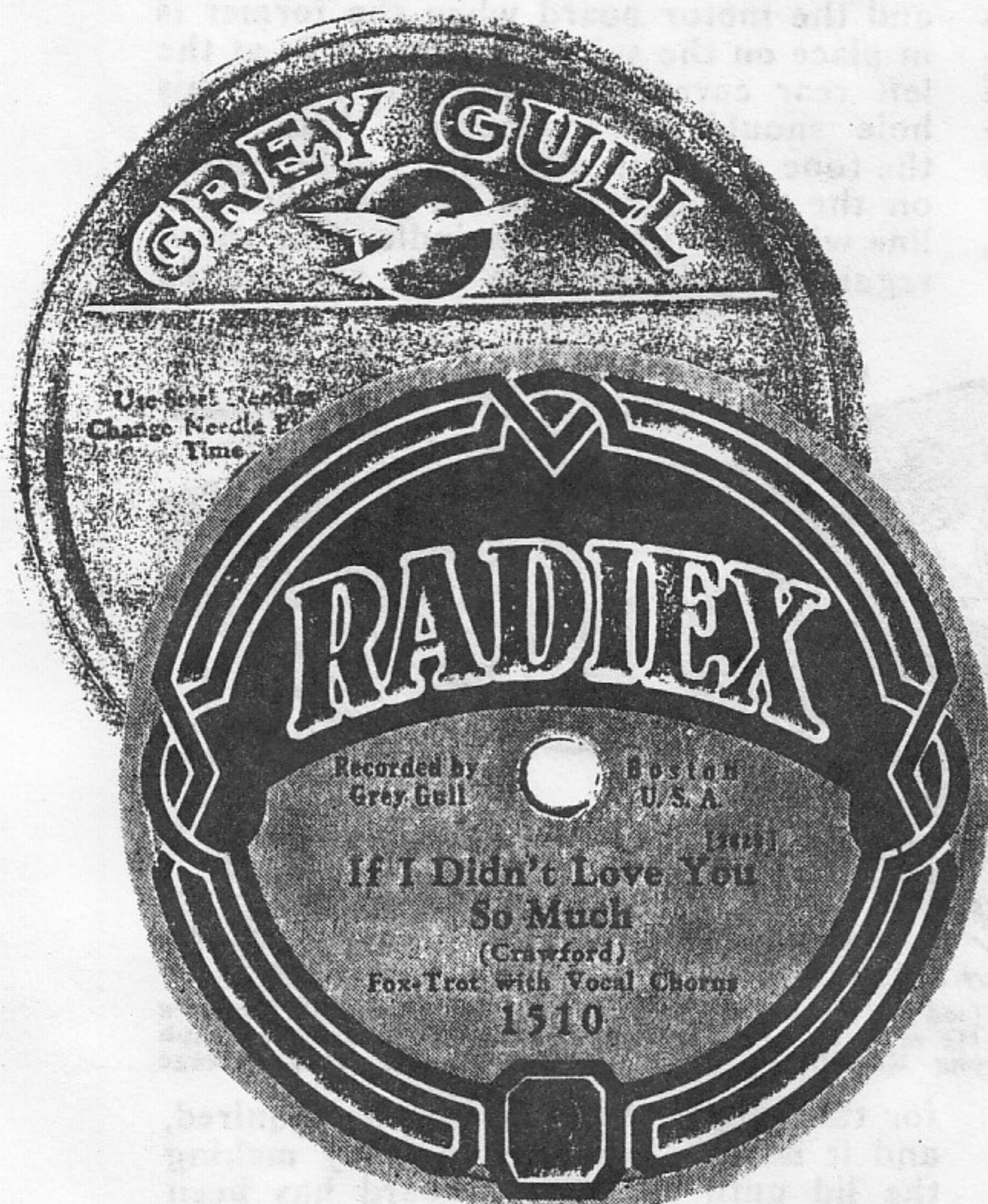
A Riddle

Question: What's Blue and Red and Grey (Gull) all over??

Answer: Ed Dubois' copy of Radiex #1510.

Ed couldn't believe his eyes when he found this record with a blue Radiex label on one side, and a red Grey Gull label on the other. Everything matches correctly -- the Grey Gull side is "Ramona," as it should be. And no, neither side is the result of a paste-over label; this is the way the record was pressed!

Collectors have often been bewildered by the confusing array of recordings, matrix numbers, pseudonyms, etc., used by Grey Gull...and now there's one more piece to add to this perplexing puzzle!



* * * * *

In our last column we talked about a regular 10" Victor issue (#22949) which has turned up pressed in Victor's early vinyl known as "Victrolac." We had anticipated hearing of other similar pressings, but so far none have surfaced.

Bill Knorp reminded us that many of the 7" children's records made by Frank Luther were also pressed in Victrolac. He mentions that the records were unbreakable under normal circumstances, "but wo behold anyone who would demonstrate this by throwing them. Then they could really break!"

Bill also tells us about another group of Victrolac pressings:

"I remember the glorious album (one very thick Victor Masterpiece album) of Schönberg's GURRE-LIEDER, conducted by Stokowski with the Philadelphia Orchestra, and featuring Rose Bampton (then a contralto) and Paul Althouse as soloists (album M-127). It was recorded at the Metropolitan Opera House, PHILADELPHIA April 11, 1932. The album was in many collections of advanced record collectors, and I have seen two of them

on Victrolac! The records otherwise looked exactly like regular Orthophonic Red Seals. What was recommended for these regarding tone arms and needles is anyone's guess. I cannot imagine those awful green-shanked Victrola chromium needles touching them!"

STEAMED NIPPER

by R. J. Wakeman

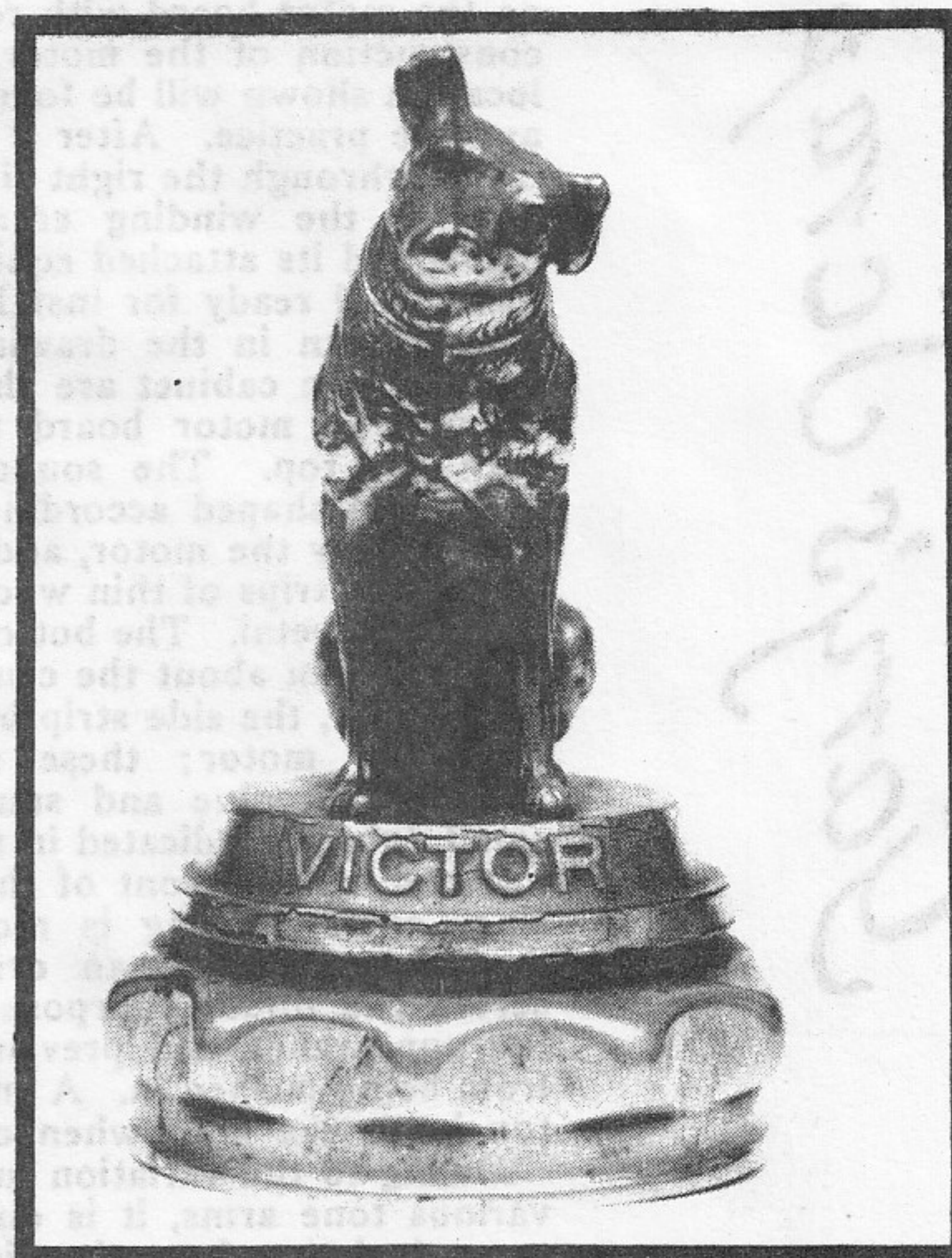
Some years ago while traveling through the foothills of the Sierra Nevada Mountains we went through the Mother Lode country of the California gold rush. In one of the small historic towns we stopped at a junk shop where we found this metal figure of Nipper for sale. We were surprised to find that this Nipper was attached to the radiator cap for an automobile from the 1910's or early 1920's. Despite the "Victor" logo on the base we assumed this was not a commercial product, but someone's backyard creation...? We debated some, but decided to purchase the item anyway.

For a number of years we kept this unusual Nipper item "on display" in a front window, but only recently has it seemed to generate much interest. Visitors like to speculate why anyone would go to the trouble to decorate their radiator cap in such a manner. Was this a common practice?

Nipper does not seem to be welded onto the cap, but is held fast by a large bolt running through the dog and down into the cap. Nipper measures only two and three-fourths inches high from the top of his higher ear to the bottom of his paws. He appears to have been made from a two-piece mould, as the line connecting the two moulded halves is clearly visible. Nipper and his base stand appear to have a shiny chrome-like finish, while the radiator cap appears to be more of a dull nickel finish.

Since automobiles from the 1910's and 1920's often overheated in hot weather, this Nipper must have spent a lot of time being steamed!

(Ed. note: Perhaps this cap was made up for a prominent West Coast Victor dealer who drove around town proudly in his Peerless, with Nipper guiding him on!)



Cheap Portable Phonograph for the Camp

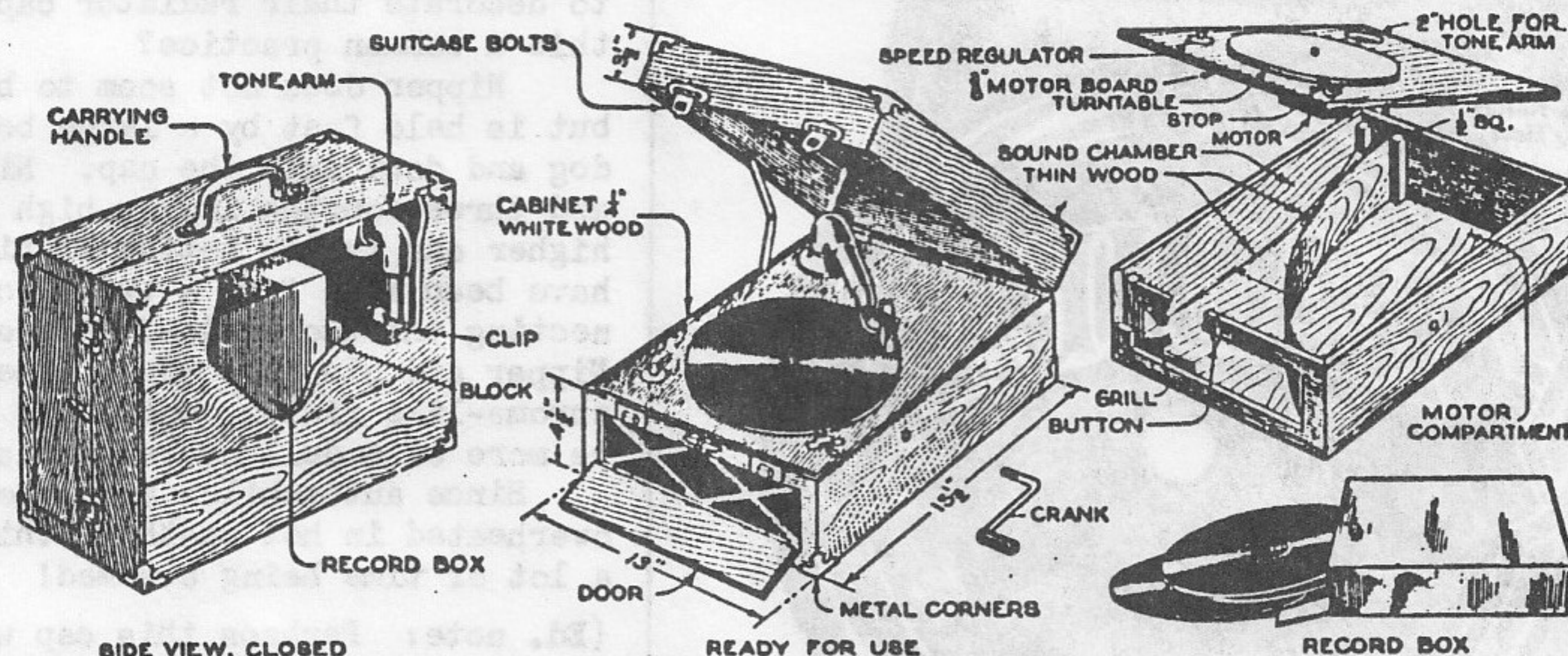
BY H. E. MENDE

(a variety of phono-related clippings from the pages of old Popular Mechanics, Boy Mechanics, etc., provided to us by Gary Stevenson.)

AROUND the camp fire, or drifting down some moonlit stream in a canoe, the lover of outdoor life feels the need of music to complete the enjoyment of his outing; if he is not a player of some instrument, he must depend upon music of the "canned" variety, and it is the purpose of this article to describe the construction of a portable phonograph, small and light enough to be easily carried. Anyone who is at all handy with tools can build this machine, and while dimensions are given in the drawing, they are merely suggestive, as it is quite possible that some departure from them will be required, owing to the variation in size of the mechanical equipment.

The first consideration is the cabinet. This may be made of any kind of wood, although whitewood is suggested on account of its lightness. If lightness is a prime consideration, $\frac{1}{4}$ -in. material is advisable, but if lightness can be subordinated to strength, $\frac{3}{8}$ -in. material will, of course, be better. As shown in the drawing, the inside corners of the cabinet are reinforced by square posts, which also serve as supports for the motor board, which is attached with screws.

The necessary mechanical parts, such as a spring motor, turntable, reproducer, tone arm, crank, and other accessories, may be taken from an old machine or bought from a dealer in phonograph supplies. If this equipment is purchased, the cost will be somewhere around \$5. Make a 1-in. hole in the motor board for the turntable spindle, and place the spindle so that the crank side of the motor is at the right; then, with a pencil, mark the location of the motor bolt holes; after drilling these, bolt the motor in place, using one or more rubber washers on the bolts between the motor and the bottom of the board. The height of the upper edge of the turntable from the top of the motor board should be about $\frac{1}{2}$ in., washers being added or removed to obtain this height, which is just sufficient to allow proper clearance between the turntable and the motor board when the former is in place on the spindle. Cut a hole at the left rear corner for the tone arm; this hole should be so located that, when the tone arm is in place, the needle holder on the reproducer will be just about in line with the turntable spindle. The speed regulator and turntable stop are located



Many Times the Lover of Outdoor Life Feels the Need of Music to Complete His Enjoyment of Nature's Charms; If He Is Not a Player of Some Instrument He must Depend on "Canned" Music. This Phonograph Is Light Enough to Be Readily Portable and Strong Enough to Withstand Considerable Rough Usage

on the motor board with reference to the construction of the motor, although the location shown will be found to represent average practice. After a hole has been drilled through the right side of the cabinet for the winding crank, the motor board and its attached equipment is completed and ready for installation.

As shown in the drawing, the corner posts of the cabinet are short enough to permit the motor board to come flush with the top. The sound chamber, or "horn," is shaped according to the space occupied by the motor, and may be made from two strips of thin wood, heavy cardboard, or metal. The bottom strip curves upward from about the center of the box to the rear, the side strip being curved to clear the motor; these strips are attached with glue and small screws. A small door, as indicated in the drawing, is provided at the front of the cabinet, and since some backing is required for the door when closed, an ornamental grill serves the double purpose of adding to the appearance and preventing the door from being pushed in. A small metal button holds the door when closed.

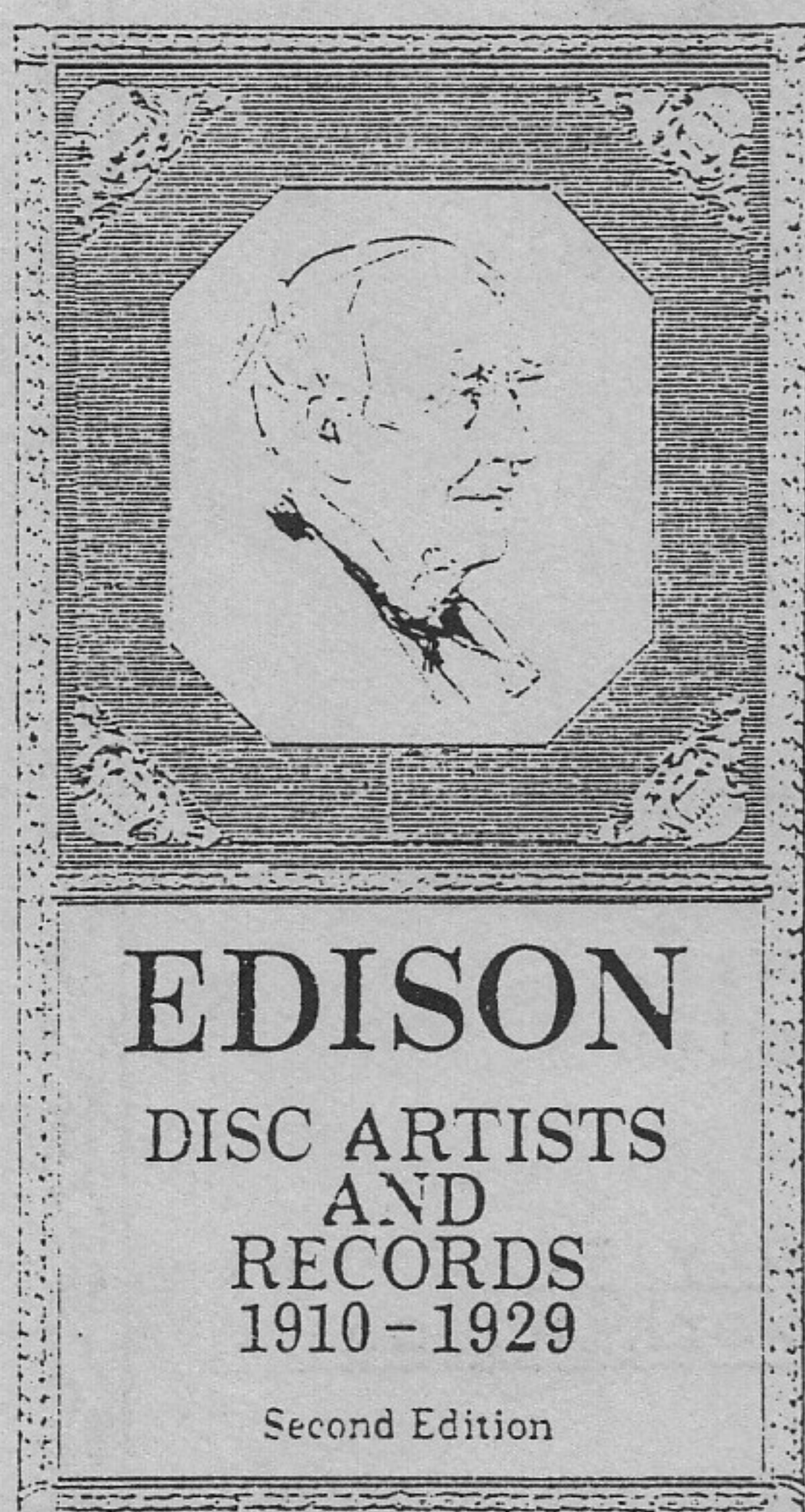
Owing to the variation in the height of various tone arms, it is quite likely that some deviation from the dimension given

for the height of the lid will be required, and it is therefore best to delay making the lid until the motor board has been installed, so that the exact amount of space can be determined and an additional $\frac{1}{8}$ or $\frac{1}{4}$ in. allowed for clearance. A metal clip, such as the one shown in the drawing, is attached inside the lid, for holding the tone arm when the lid is closed. As the machine without records would be useless, a record box, made from cardboard, thin wood, or metal, of sufficient depth to fill the space between the turntable and the lid and wide enough for a 10-in. record, should be made. A small block attached inside the lid, as shown, prevents the record box from shifting; such a box will hold a dozen or more records. The machine is completed by staining and varnishing as desired, or by covering with leatherette, and by the addition of a suitable carrying handle, suitcase bolts, metal corners, and such other fittings as the taste of the builder may suggest.

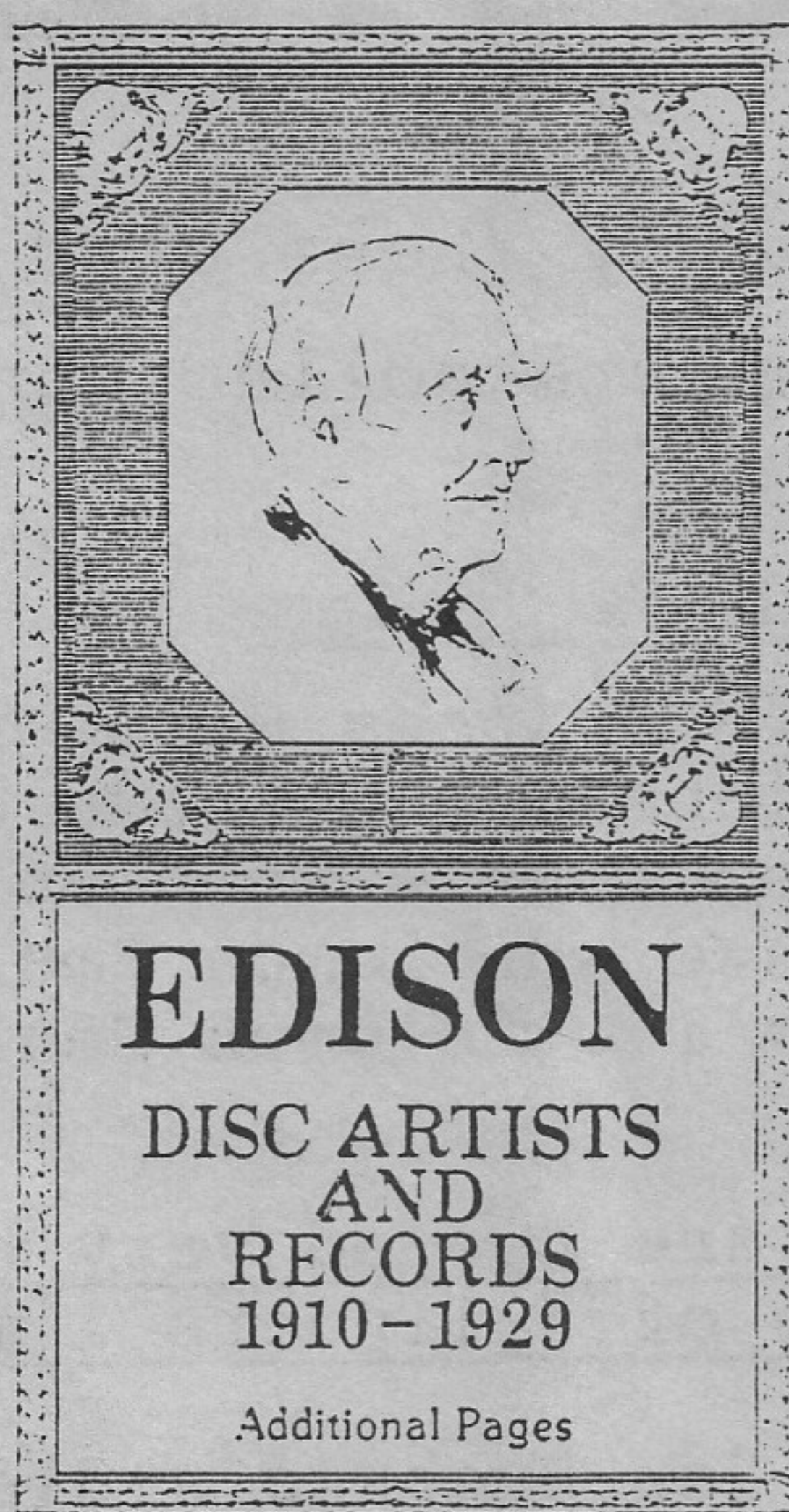
Such a machine, properly made, will weigh about 10 lb., will be strong enough to withstand considerable rough treatment, and will be found one of the most valuable and entertaining adjuncts to any outing party.

Gary's Scrapbook

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